

News of the Theaters Music,

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AMUS-U
THEATER
TODAY—Starting at 1 p. m.
SCANDAL
By the Author of
"HYPOCRITES"
Silver Souvenirs to all Ladies
Attending.
10c
WHY PAY MORE?

BY MAITLAND DAVIES
He was tall, dark and clear-eyed; not good looking, but a wholesome, manly type one warmed to instinctively. He was a very minor character in a picture about to be filmed and I a spectator, and while we waited for the action to begin we sat on a broken-down wagon box on the crest of a hill, watching the waves of the Pacific dash themselves, in a smother of foam, against the Santa Monica cliffs and he told me his story.
He was an Austrian, a deserter from the army. When the war broke out he had taken up arms gladly—eager for an opportunity to strike a blow at Russia. Oh, how he hated the Russians, and, second only to them, he hated the British. As the weeks and months passed he had his fill of fighting and hardships; but through the dreadful battles and the long day and night fighting in the trenches he escaped unscathed. He liked the French and did not want to fight them; he would if he must, although his heart was sick at the thought of it. But when Italy entered the war and his division was ordered to the Italian front he rebelled. He "would not fight against his brothers." So when an opportunity presented itself he deserted and finally made his way to this country.
Once here he found the struggle for existence a hard one, and finally



Scene from "The Texas Steer" at the Empress Today

drifted to Los Angeles and, as a supernumerary in mob scenes etc., eked out an existence through the movies. So today found him at Inceville, and because he understood the German Manual at Arms and could ride a horse, Mr. Ince had made him a ser-

gent in his German cavalry and gladdened his heart by adding a dollar to his day's pay.
And so we talked and reviewed what seemed to me a really wonderful army, even though it were all make-believe; but to his war-tired eyes it was a scornful thing to see. Finally all was ready; the contending forces were in their allotted positions and the Austrian rose to join his troop. "Goodbye British," he said, "today I do not ride to kill—I ride to live," and I strolled over to join Thomas Ince and Kenneth C. Hall, through whose courtesy I was to view at close range the greatest battle scene ever staged.
The battlefield was a shallow bowl-shaped plateau. In front lay the ocean, on either side a canyon, and in the rear the beautiful Santa Monica hills. Along the crest of the cliff toward the sea, the smoke-pets began sending up great clouds of yellow vapor and presently the white hats and glistening bayonets of the French could be seen advancing slow-

ly through the muck. As they appeared the Germans began to retreat. First the armored automobiles, seven great mud-colored machines spitting fire and smoke, and under their cover the artillery, six horses to a gun in a wild mad gallop dashed for the rear, unharmed, and opened fire. After them the infantry, retiring in platoons and firing as they retreated. On over the hill the Frenchmen came at the charge, flags waving, bayonets clinking and guns spitting fire, and the Germans broke before them. It was the supreme moment. At a given signal, the German cavalry, which had been waiting under the shadow of the hills, wheeled into action two hundred strong. Down the slope and into the hollow they rushed at a gallop, straight at the Frenchmen, and at the head of them all on a fleet-footed pinto, rode the Austrian, head erect, shoulders back and sabre drawn. It was a superb sight, vivid, inspiring and awesome.

Then, almost as if it had timed itself to happen just in front of the camera, the tragedy came. The pinto reared, his legs and went down in a sickening heap, carrying his rider with him—and over them both passed the squadron. The dust and smoke settled over the field like a pall and when the last horse had passed and the battle with it, we found him. Such a pitiful and bedraggled heap he was, trampled and mangled and sore. "See that nothing is left undone to save him—God help him," said Mr. Ince as we lifted him into a motor and started on a mad race to the Santa Monica hospital. Just before we got there he opened his eyes and looked at O'Hara and then at me. "Hello British," he whispered, "fate he is a fanny thing. All through the war he's not hurt me at all, and today, I—ride—to—"

It was only a moving picture battle, staged to provide entertainment for you and for me, and the victorious charge he rode was only a flash in the work of a day. He was only a super, but the God of Battles had called him home.
The task of appearing as a movie actor is not all fun and make-believe. Many of the principals, as well as the extras, go through a grueling few weeks to experience, even for money. When the picture mentioned above is exhibited and the fall of the rider is seen, the audience will probably disclaim it with the remark that it was a well rehearsed and well-noted bit; but somewhere near the edge of the Santa Monica cliffs a new grave will testify to the fact that fatalities occur even in mimic warfare.

REDMONDS OPEN TUESDAY. COHAN & HARRIS PLAY FIRST ATTRACTION
That splendid melodramatic farce, "Officer 666" a play that has absorbed the attention and attracted crowded houses to Cohan & Harris theatres both in New York and Chicago for the past year, will be presented for the first time by a stock company at the Elks Theatre next week, commencing with Tuesday evening's performance. The popular Ed. Redmond company have chosen this bill as an initial attraction as it contains all of the elements necessary for a popular play: plenty of comedy moments, thrilling dramatic incidents and a real heart interest story woven about the two leading characters.
The story of "Officer 666" is all



Marguerite Clark in "Seven Sisters" at the Arizona Tuesday

about a gentlemanly burglar who is a student of art as well. His particular hobby is old paintings. When the play opens he is found to be negotiating one of his famous coups and has chosen as his base of operations the home of Travers Gladwin, a rich New Yorker absent on a tour of the world. Returning unexpectedly the young millionaire discovers that the picture "stealer" has been masquerading as the owner of his home.



Babe Barker at the Columbia

In upper Fifth Avenue, and he is about to make his getaway with a particularly valuable lot of art objects as part of his impedimenta. It is around those incidents that Augustus MacHugh has woven his play, which is said to be filled with surprises and clean fun that is particularly appealing to Americans of the present day. How the young millionaire outwits this particular Raffles by borrowing the uniform of

a policeman and appearing as officer 666, how in doing so, he meets the burglar's sweetheart, a society girl who thinks he is a millionaire, and who is arrested as the burglar's accomplice; and how, thrilled by the charm of her personality, the sure-enough millionaire falls in love with her at first sight and saves her from the thief, alone and shelled by the real officer 666, and how the thief, though finally trapped, is still triumphant, is left to the telling of the players, who will unfold the story. "Officer 666" is an original play, and its success is all the more gratifying because of the fact that it is purely American from start to finish.

Roscoe Karns will portray the role of Travers Gladwin, while Augustus MacHugh will appear as the thief, whom he falls in love. Michael Thomas, known as officer 666 will be the role played by Ed. Redmond, and Marvin Hammond will be seen as Jessie Small. Ben Brown as the young millionaire's cham will have an exciting role as will Ben. One of the key members of the Redmond force, who will appear as the impostor, Maudie Benford will be cast as the confederate, Eleanor Blevins in the role of the traitor, Hugh Macauliffe as the Captain of Police and the remaining members in well fitting roles.

The play will be staged in duplicate of the original New York production; all scenic designs and stage directions being prepared by Miffo Reed, the clever artist of the Redmond force. "Officer 666" will be presented each night throughout the week up to and including the Sunday evening performance along with the regular matinee on Wednesday and Saturday. Change nights at the Elks during the Redmond engagement will occur on Monday evenings.

THEDA BARA WEARS VAMPIRE RING

The millions of admirers of the pantler-like Theda Bara, the Vampire Woman, of a score of William Fox successes, have often wondered just what sort of a ring was the old-looking ornament that she wears on the Raffles by borrowing the uniform of



Eleanor Blevins with the Redmond Co. at the Elks Tuesday

THE RIGHT STEER IS THE TEXAS STEER

Matinee Today

Matinee Today

By Charles Hoyt

A. V. L. S. E. Selig Red Seal Play, Lassoed in Five Rollicking Reels of Giggles, Gurgles and Glee—Featuring

TYRONE POWER

TWO DAYS ONLY—TODAY AND TOMORROW

Two Stars in the Metro Feature for Wednesday and Thursday

MATINEE WEDNESDAY

FRANCIS X. BUSHMAN

AND

MARGUERITE SNOW

In Otis Skinner's Great Stage Success

"THE SILENT VOICE"

COMING—FRIDAY AND SATURDAY

The Greatest Explosion of Comedy That Ever Hit Phoenix

CARLIE CHAPLIN

IN

"SHANGHAIED"

ALL AT THE

EMPRESS THEATER

YE LAMARA THEATER
World's Best Pictures

From 11 a. m. to 11 p. m.

William Fox Presents Sunday, Monday, Tuesday

THEDA BARA

With

WILLIAM SHAY

No advance in Prices IN No advance in Prices

SIN

Written and Produced by

Herbert Brenon, The Screen Wizard

A Photo-drama of trenchant power, featuring the most talked-of Actress of the Day.

The Wickdest Woman on the Shadow Stage

Coming

"Via Wireless"

LION THEATER

TODAY

MARY FULLER

In a Three-Reel Comedy Drama.

"MARY'S DUKE"

The Diamond From The Sky

One Reel Children's Comedy, "PLAY MATES"

MONDAY First Appearance in Moving Pictures **JOSE COLLINS**

Star of "The Merry Countess" In "THE IMPOSTER"

NAT GOODWIN Wednesday and Thursday "THE MASTER HAND"